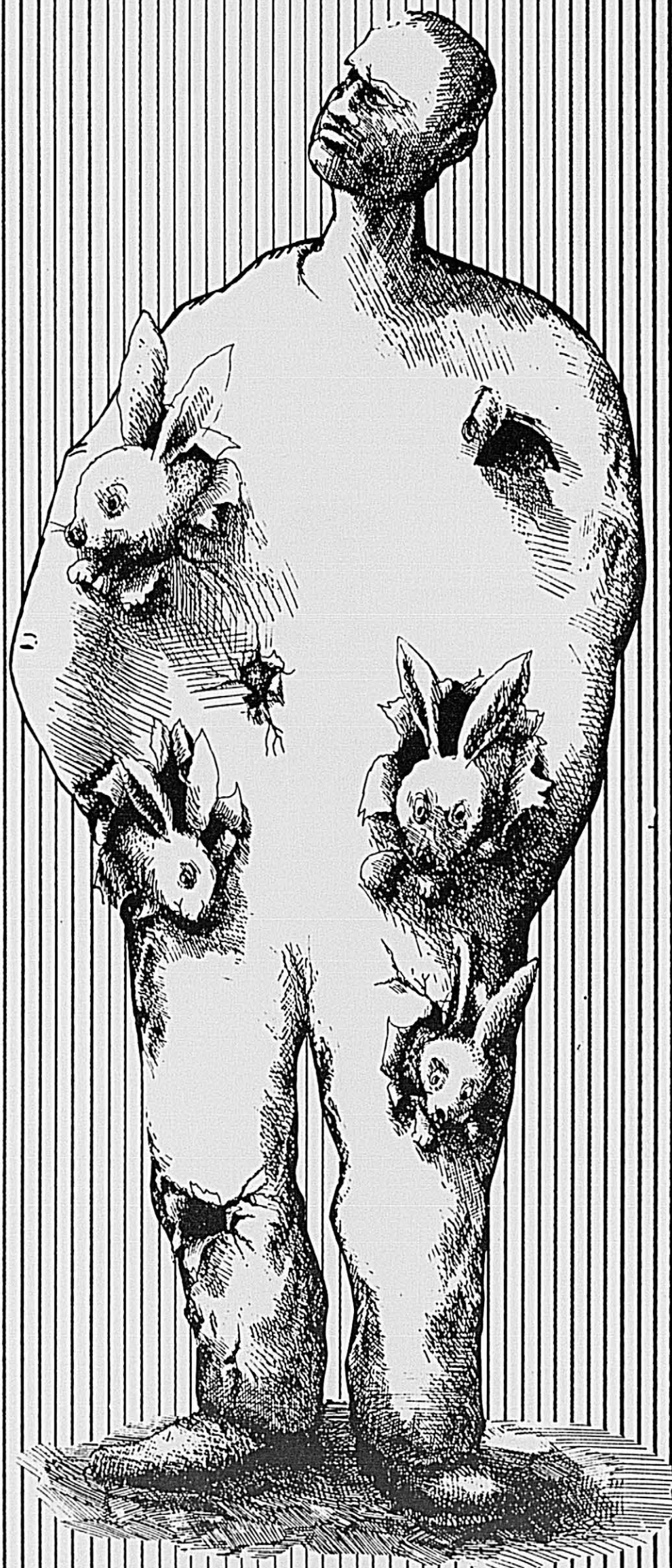


the McGill Daily

Volume 79, Number 10

Thursday, September 21, 1989

supplement



Events

TheatreSports: Thursday: We do our thing for FREE (as every Thursday night) at 10 p.m. (22h00) at The Alley. Grouches s'abstenir! Friday: TheatreSports in Players' Theatre at 10 p.m. (22h00). Improv comedy at its most! Bring a slice of bacon and get in for free. Everybody else: \$1.

Native Affairs Committee of McGill: Organizational meeting today, Leacock, Rm 738, 16h30. For more info: 284-5769.

Political Science Students' Association: Thursday: Candidates for the St-Louis riding will be speaking. Kathleen Parewick of the NDP and Francois Chevalier of the Green Party will be talking about their individual platforms and their

common environmental platform. Leacock 429, 12h00-13h30. Friday: Candidates for St-Louis riding will be speaking. Jacques Chagnon of the Liberals, Leacock 517, 10h00-11h00. José di Bona of the Equality Party, Leacock 420, 12h00-13h00. Ariane Veronneau of the Parti Québécois, Union Bldg., Rm. 425-426, 3480 McTavish, 15h30-16h30. Student Christian Movement: Pot luck dinner and slide presentation on Nicaragua. Today, United Theological College, 3521 University Ave., 17h00. For more info: 848-0373 (Ariane).

McGill Department of English: Jacqueline Dumas will be reading from her recent work *Madeline and the Angel*. Friday, Sept. 22, Arts Building, Rm 350, 14h00.

Students for Global Responsibility: Inaugural meeting. Interested students can hear what we stand for and help us plan events for the coming year. Monday, Sept. 25, Union Bldg., Rm 410, 20h00. continued on page 4.

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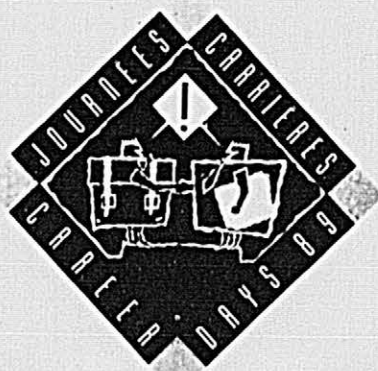
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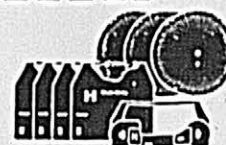
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Passion doesn't prevent overlooking of dullness

by Leslie Elliott

People tend to overlook dullness. This rule does not allow any exception. Not even if you fling yourself into it with all passion. Dance comes from much deeper than arms and legs. The steps have to come of themselves

-Angelika Oei

It's hard not to find oneself drawn to an energy source that exclaims the freedom of its spirit, the clarity of its consciousness, the beauty or the torment of its presence. Even someone lacking any in-depth knowledge of New Dance or its supporting tenets and philosophies can relate to this cultural expression that is demanding attention via the Festival International de Nouvelle Dance (FIND).

The third annual FIND in Montréal was officially launched on Tuesday, and will continue until October 1. No less than 31 performances highlighted by international premieres will be presented by 21 prestigious dance troupes representing Germany, Belgium, the United States, Canada, France, Holland, and Japan.

The Japanese *butoh*

The Japanese contingent promises to capture the festival with its thematic focus on a Japanese dance form called *butoh*. A culmination of the currents that have influenced Japanese dance of the post-Hiroshima era, *butoh* is a radical dance form of violent aesthetics, a reflection on the relationship between the inner depths of the body and daily life.

Motivated by a questioning of the specificity of the Japanese body, it seeks to liberate its suppressed energies. Now

considered a force in modern dance along with the American tradition and German Expressionism, *butoh* focuses on the art of being rather than movement by exploring the relationship between dance, the body, and life. It is a dance of transformation, of becoming.

The creation of *butoh* in the early 1960s was an attempt to escape the Americanization that had Japan in a stranglehold, and to re-establish contact with the roots of Japanese culture. A connection may be drawn between *butoh* and one of Japan's creation myths concerning Amaterasu, the Sun Goddess who, as the story goes, withdrew to a cave and left the world in total darkness.

It sounds like a Hydro-Québec story, but anyway... After repeated attempts it became an erotic and grotesque dance that finally coaxed the temperamental Amaterasu out of hiding. This myth could have, quite conceivably, influenced the genesis of *butoh* - a dance of darkness - which has since drawn from surrealism, dadaism, German expressionism, and Artaud's Theatre of Cruelty.

The festival features four *butoh* performances which will be inaugurated by Kazuo Ohno, a living legend in *butoh* dance who, despite being in his eighties, will dance a fervent rite that speaks a communion of grace and nostalgia.

Germany's Susanne Linke and the Montréal scene

From Germany, Montréal welcomes the return of Susanne Linke. Through dance she conveys themes of the human condition: an ongoing struggle with self and surroundings, the never-ending search for



life's essence. Linke lets her body express its needs, fears, hopes, and desires. Her movements are engrossing and powerful, transporting her audience with poetic sensitivity to a universe of emotions.

Dancemakers, renowned as one of the most dynamic companies in Canada, performs *Predators of Light* in which each dancer represents an aspect of the psyche of someone compelled by an urge to transcend social values. Analogous with moths attracted to the flame, our obsessions, conquests and desires inevitably lead to ecstasy or destruction.

Helene Blackburn, one of Montréal's finest choreographers of the new generation, presents a piece entitled *Cathedrale* on the 22nd in which she explores the powerlessness we feel when faced with death, loss of hope, and loss of spirituality. Daniel Leveille, whose show is, unfortunately, sold out, is another popular figure on the

Montreal dance scene.

Through his choreographies Leveille attempts to dissect the malaise of modern living by exploring the elements of our 'world weariness': solitude, self-denial, powerlessness, desire, alienation, and the impossibility of communication between lovers.

Dana Reitz is an American choreographer guided by an "interior musical score," choosing not to perform to music for fear that it will disrupt the silence she brings to life. Reitz's *Circumstantial Evidence* is a silent dance that invokes rhythms and sounds contained in her memory which she expresses through fluid, undulating, intense movement and a supernatural aura.

The New dance

The genesis of FIND coincided with a new vitality in the world of dance, that being New dance as opposed to "modern" or "contemporary." All terms connote different strains of approach. Stylistically, new dance is never-before, anything goes. Infused with a charge of creativity, it integrates several disciplines and is associated with theatre, cinema, the visual arts, and music.

The evolution of new dance explains its attraction for a public that is more numerous and diversified than ever before. As a virgin spectator of its form, I can only say that I was transposed and intensely engaged by the Emile Dubois spectacle of Tuesday evening. Depicting relationships between two people, it was captivatingly sensual.

In conjunction with FIND is a veritable orgy of extended activities. At Complexe Desjardins a lunchtime series of free public performances called Dance Break will be offered daily. It will showcase the new generation of up and coming talent on Montréal's dance scene. Throughout the festival are lectures, meetings with the choreographers, and professional workshops for enquiring minds who want to know.

At Cinéma Parallele, you can catch a series of films and videos entitled *Images/Movements* that will run from the September 23 to 30. In addition, exhibitions of photographs and drawings as well as a huge street dance this Saturday at Place des Arts (on Bleury) promises to attract only the hip, guarantee a sensational festival for even the cranky.

Detailed schedules can be nabbed at various locations around this fair city, or you can call 287-1423. Don't delay—not even a box of crayolas and a bare wall could be this enticing.



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Thursday, September 21, 1989

continued from page 2

Armenian Students' Association:
The Association election will take place on Friday, Sept. 22, Union Bldg., Rm 401, 17h00. For more info: 284-5738.

McGill Department of Sociology:
William Marsden of The Gazette gives lecture entitled "Investigating Drug Connections." Friday, Sept. 22, Leacock 321, 11h00.

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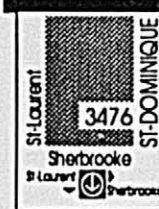
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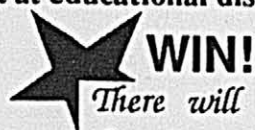
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Too absorbed with the wine

While three-quarters of people are agape at the proposed Sales And Services Tax, Canada's Boorgeoisie can only shake its head at them in dismay. Finance minister Michael Wilson, Head Boor and Big Macaroni, is perplexed that people with no money aren't jumping at the chance to deliver 9 per cent more of what they spend into federal coffers.

Under the Refundable Tax Credit, ventures Wilson, the materially poor will be even better off. All liling voice, the Big Noodle ignores the fact that, since the credit is poorly protected against inflation, the tax monster will soon be nibbling away at the bread and butter of working folk throughout the Far and Wide.

This problem bites the poor even more, since Wilson predicts an increase of 2.5 points in the inflation rate, driving it to 7.5 per cent. This increase will be a "one-time" blip, he says, as long as workers do not seek wage increases to make up for their lost income. Wilson asks a lot of Canadians, considering his own six-figure income. No doubt, inflation will hit double figures after this tax takes effect, bringing a new surge in interest rates and unemployment.

During the current House of Commons finance committee hearings, Toronto tax lawyer Wolfe Goodman scoffed at the ponderous Canadian taxpayer's opposition to the tax. "It would be a disaster if uneducated public opinion were allowed to derail the government's plans," he said.

Goodman paid no mind to the Vastly Expanded Booreaucracy that will administer the new tax. "From 9 thousand to 10 thousand more civil servants will be needed," according to Goodman's own cautious estimate. Anyone who thinks Goodman was influenced by the fact that the new red tape will send confused Canadians flying to his firm for tax advice is... well, just being silly.

But among those silly ones critical of the Mulroney Tax Boorishness are such establishmentarians as the Toronto Home Builders' Association, the Business Council on National Issues, and Edmonton's Chamber of Commerce. The establishmentish Conference Board of Canada has issued a study saying there will be over two hundred thousand fewer jobs after four years of the tax.

But all is not lost. In Canada, an obvious group of above-it-all people can be milked. Canadian families earning over \$75 thousand a year owned 93 per cent of stock holdings in 1984, according to Statistics Canada. The same reports indicate the richest 20 per cent of Canadians earn over nine times what the poorest 20 per cent earn, a situation which hasn't much changed since 1951.

It's clear whom the Noodleheads in Ottawa should be taxing. Of course, they're all probably too absorbed in the *Ottawa Citizen's* wine column to notice much about the troubled world around them—that working Canadians are being wiped out.

Alex Roslin



An Interesting poll

To the Daily:

The results of your sample poll on tuition fee increase published in the issue dated September 20, 1989 are very revealing.

Twelve out of 20 respondents said they supported "some tuition increases." Reading between the lines this probably means that these students could personally pay more. This interpretation seems to be confirmed by the support given by the same people for the belief that

tuition fee increase would not solve the underfunding problem. The majority is correct. The doubling of fees at McGill would barely wipe out the deficit and would certainly not provide any extra funds for the improvement of education. A tuition fee increase might in fact encourage the government to reduce its own contribution to education.

One third of your respondents are also correct to point out that a fee increase would reduce accessibility in education. It has been estimated that a doubling of the fee would directly lead to a drop of at least 12.5 per cent in the number of

students (16 500 students!) most of them on low income, women and part-timers.

Education is a right, not a luxury item.

Eric Darier
PGSS VP External

Check the facts

To the Daily:

In reference to Salimah Valiani's article, "Labouring against Apartheid," I am curious to know

HYDE PARK the McGill Daily

Ticket rippers see flicks free

Want to shoot film? Have a script you'd like to make? Interested but don't have the experience? The McGill Film Society, in addition to screening films, is making films this year. People interested in directing, writing, lighting, sound, acting, editing or any other aspect of film are encouraged to get involved. The programme is open to all McGill students and staff. Those who'd like to direct should submit a proposal before September 30, in time for funding to be arranged. If trying your hand at a specific craft—camera for example—interests you, then come to a Saturday meeting and sign up on a project. Though a couple of workshops have been planned, the main idea is to learn by doing, by making films.

Last semester the Film Society shot three short films. Currently, we're editing a public service announcement co-produced with QPIRG which will be screened before regular features to promote the McGill recycling project. The Film Society would like to work with other groups in the same way, finding a brief cinematic way of presenting current concerns and issues.

Of course, repertory screenings continue, which means if you've got a suggestion for a film to show, or if you're an organization with an idea for a series, let us know—the next semester's schedule gets made up in October. Managers and ticket rippers are always needed and get to watch this show for free.

Filmmaking meetings are Saturday at 13h00 in the Union Building. Details, sample proposals and guide-lines can be found at the MFS Office, Union 432 (398-6825).

The McGill Film Society

why the McGill Industrial Relations Association (MIRA) was never mentioned. Is it not common journalistic practice to credit the association responsible for the speaker's presence?!

Ms. Valiani made some technical errors in her story as well. As an Industrial Relations major, I could have explained to her that the SACTU acronym was incorrect. The two major labour federations are COSATU (Council of South African Trade Unions) not SACTU and NACTU (National African Congress of Trade Unions). How would a devoted Daily reader, who is not a labour relations specialist, know what these acronyms mean Ms. Valiani?

The room where Ms. Ngubo spoke had a seating capacity of 60 and there was standing room only at the event, so why the "about 40 McGill students" estimate?

Although I found her story very well written, I was very disappointed that she attributed nothing to MIRA and included factual errors which could have easily been redressed with a simple phone call to our association.

Christina Cawkell
MIRA President, Arts U3

Isreal and Québec alike

To the Daily:

Just as "some anglophones are so bewildered by Québec's attempts to safeguard its distinct society" (*Daily*, September 13), it's about time that certain members of the Daily admit how bewildered they are by Israel's attempt to safeguard its physical security.

At a recent conference, a member of the Société St-Jean-Baptiste de Montréal explained how, throughout the years, the Québec independence movement had always looked to Israel for inspiration. She recalled how, after the Referendum defeat of 1976, the OUI said to themselves: Les Israéliens ne se seront jamais dit non à eux-mêmes.

I find it hard to understand how Alex Roslin can be so supportive of Québec's struggle for national survival (*Daily*, September 13), and then biased against the attempts of the Jewish people in Israel to secure a safe homeland for themselves.

S. Leinwand
Arts U2

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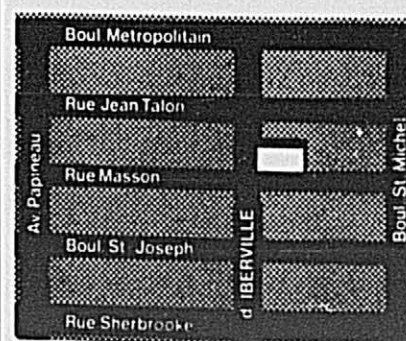
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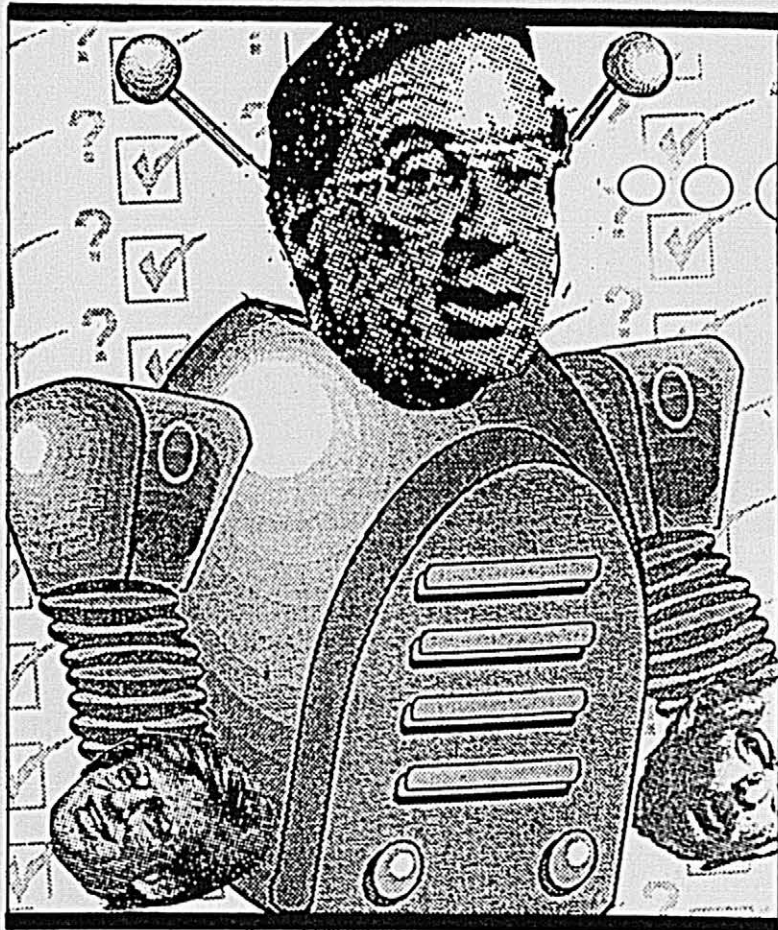
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Improv Schmoltics lets politicians judge



by Egg

Let's make nostalgia a thing of the past! This is one of the many themes Theatre Shmeatre has promoted, which is not unusual for a group which focuses on spontaneous happenings. That is, they are an improvisational troupe, now presenting their third edition of Politics Schmoltics.

Here's how it works: two groups of actors will act out scenes or locations which the audience suggests. Then a panel of judges consisting of leaders of the parties running in the election will vote on the outcomes of the scenes. As Albert Nerenberg, a member of Theatre Shmeatre explained, "For instance, a location might be [Premier] Robert Bourassa's tub. If at the end of the scene, he ends up falling down the drain, Liberals might not find it so funny. In skits more complicated than this, voting may reveal biases."

The idea of this presentation is not so much to make an overtly political comment on any of the candidates, but more to have a bit of harmless fun. "It's right before the election," Nerenberg continued, "so there's not really a chance to change votes. But during their campaigns, the politicians give so many speeches, this is an opportunity to speak back a bit. Also, this will allow them to break their chronically un-hip image to students and young people."

Some of the issues brought up will be: if Bourassa wins his twelve years in office will he confuse

himself as the King of Québec? And by the way, is he a robot or does he just appear that way? Is the Liberal party really comprised of aliens (a sneaking suspicion of Shmeatre members)?

Theatre Shmeatre has made up a set of improv games which they call Shmeatre. At this performance of Politics Schmoltics, they will perform some of these games. One is "A Day in the Life," where the politicians will mention three things they did that day. When the troupe re-enacts these things, it is likely a few alterations will be made. Another is "Media Sensation," dealing with sensationalization of news and events. "Sexualization" is a game that recognizes the fact that ideas of sex seem to fall into strange and unusual places in our essentially non-sexual world. In this, the politicians will read their platforms and the actors will do the most sexy rendition possible, essentially turning politics into sex.

This group has been around for five years now, ranging from a core membership of six to a loose group of 40. They have branched into plays as well as improv for some productions. One of their last shows was *Boomers* about 60s nostalgia, to which they are opposed. They promote "Love the Era you're With!" and "Just Say Now!" And have semi-officially begun the National Canadian Association for the Advancement of Time.

The group has tried to take improv in a different direction than the so-called "LA/Jock" style many other groups use, which they felt

promoted male bonding and sports sort of behaviour.

Through improv experiments, they discovered that men and women behave differently on stage. Women tended to define a space and scene as soon as the action began, according to the troupe. Characterization is very important, even in the brief period of a skit. Men, on the other hand, tended to bound into a scene with more aggression and occupy the stage more dominantly.

In order to combat this, they tried some new "games" to recognize and deal with the problems. One is "Gender Coaching," where an actor tells an actor of the opposite sex how to act as though s/he is the other gender. Through this, social stipulations and prejudices can be brought to light. For instance, if a woman told a man, "Don't stand with your legs so far apart, don't hold your hands that way....," people could better understand the problems society imposes.

Another game is "Guilty Girl." In this, a woman is on stage while a chorus in the background sings of things she is meant to feel embarrassed about, ranging from proper make-up to having her period. Obviously, this is filled with social stigmas the group hopes to combat by pointing them out.

Politics Schmoltics will be held at Bar Secrets at 20h, Saturday, September 23. Remember, you say Politics, they say Politics, Schmoltics!

Trend reborn in crawling 'toons

by Frosty

Slower than pus from an oozing wound, weaker than a snot, and incapable of arousing a cokehead (after the first twelve minutes), Mellow Madness Productions' Festival of Animation crawls its way into The Rialto this Friday, September 22 to Thursday, October 5.

Not to say that the Festival is a total washout, but the best part of the Festival consists of the first two films, *Superman—The Bulleters*, and *The Thing That Lurked in the Tub*. Some obscure sense of balance dictated that all the films that follow are either boring arty stuff or just simply amusing sequences. Personally, I love animation but I would find it hard to shell out 6 bucks for something that would be of primary interest only to people in the animation biz.

Superman—The Bulleters is dated from 1941 (although the Festival organizer dude-with-the-beard [as opposed to the Festival organizer dude-with-the-funny-hair-who-has-nothing-better-to-do-but-call-himself-Spider-even-though-his-real-name-is-Drew] thinks it's from 1942) and the artwork by Superman original artist Max Fleischer is excellent.

A further digression is needed here: The current 'trend' in graphic design consists of those images that have the general look of those old-type communist posters (you know, with Lenin looking up into the bright, brilliant commie future, or those with the ever-faithful Chinese workers in their green coveralls, shovel in hand).

Now, any designers who might happen to come across this film will probably have orgasms. Which

is say that Fleischer's renderings are fantastically right on with the current trends (almost 50 years later).

Back to the story. As might be expected with a cartoon that's half a century old, the dialogue is so way off that it is hysterical—like Clark Kent's wimpy voice, and clichés and masculine bravery. The storyline itself is a simplistic tale of crime, dudes cruising around in a land/sea/air armoured car shaped like a bullet wreaking havoc in the sedate streets of Metropolis demanding bucks and destruction.

Keep in mind that the clip was produced in America during World War II, so don't be too surprised when, in the final scene we see a rather large billboard in the foreground telling us to buy Defense Bonds.

Next up is the best film of the festival, the 3 minute *The Thing That Lurked in the Tub*. Produced by the same company that brings the festival all over North America (Mellow Madness Productions), this sordid little story is, is excellent, funny, and coolly drawn.

Drawn by David Watson, of Cal Art, *The Thing* pokes fun at aging rockers, underwear, monsters and Sunday morning shaving. So funny and well-paced that I didn't even have time to take notes.

And that's part of the problem with the Festival. Their most entertaining clip is right up front, so that while the rest of the films are amusing and interesting in their own right, they don't just match *The Thing's* power.

Having said that and due to limited constraints which would be unnecessary to list, I will just present a quick glib comment on each

continued on page 14

TV discovers twilight zone

by Ginger Gibson

Students at McGill have hit Television airwaves with their original works on film and video. The pieces were produced by members of the Film and Communications Department, and they've been discovered!

WCFC (Plattsburgh - channel 57) is pulling these out from their hiding place in the basement of the Arts Building, and airing them on Sunday, September 24, at 23h00. These works are from last year's projects, and during the program some of the professors involved in the programme will make comments.

Instructor Marie-Claude Cabana said the students worked with "primitive equipment" to produce the short works, many with *Twilight Zone* twists. In one, a woman stands up her date because her sister is run over by a Greenpeace van (is this an environmental protest?).

Another is a sci-fi fantasy about the consciousness-expanding effects of connecting the central nervous system to a computer, and a rock video using images from a McGill Drama production of Marlowe's *Doctor Faustus*.

Professor Wees commends the work, "They're working with minimal technical experience, and so they are experimental, especially

with the medium." The animation was described as the most inventive but it is all offbeat and unusual work.

McGill's Film and Communications Department, a branch of the English Department, has traditionally focused on historical, theoretical and critical approaches to film study.

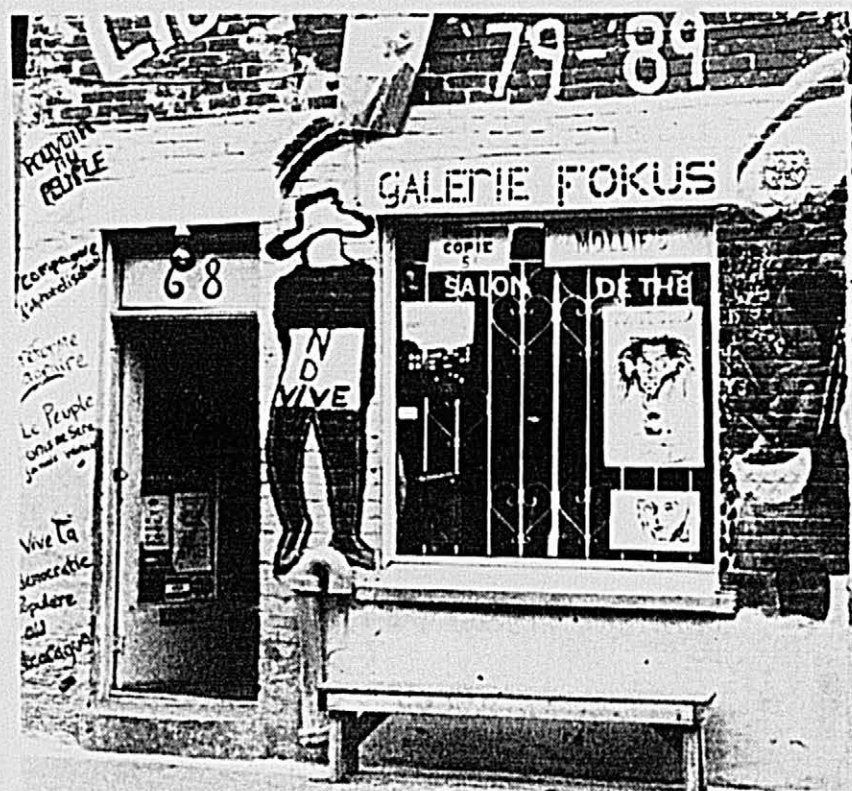
The department has recently added some more technical courses in film making, television production, video and sound. They are trying to introduce courses with practical production work in conjunction with the historical and critical theme.

According to Professor Wees, students can learn to "be intelligent about the media," and to have minimal technical literacy through such hands-on courses. They are in no way trying to compete with Concordia's program which tends to stress the technical over the theoretical.

Whether it's through the new combined approach, or last year's batch were particularly clever, one thing is for sure—this video promises to be both creative and zany. Students and local passers-by will have the opportunity to see the show all day Friday during the Open House in the Arts Foyer. It's excit-

ing for both students and the university to get the television exposure, but you'll need an excellent antenna to pick up the broadcast. Try to catch the on-campus showing.





Daily photo by Heidi Hollinger

The Walls Speak

by Sophie Patras

A film long in the making, *The Walls Say Revolution* is a film by Action, more commonly known as Artifact, is a Montréal women's art collective which has been trying to produce a film about their experience in Nicaragua for the past few years.

Artifact was formed by ten women in 1985, but wasn't created with the idea of being solely a women's group. Katherine

Asals, a member of the group said, "Some of the people who came to the meetings at first were men, but after a while only women continued to attend." The group later decided they would prefer the collective to consist of just women, but this did not limit their resources. Its members are painters, sculptors, photographers and filmmakers.

Once a core of members was firmly established, they set out to Nicaragua to paint murals, which can carry a strong message and are easily accessible to

everyone. In Nicaragua particularly, murals are strong political statements, a way for a community to cooperate and display the issues they feel are relevant.

While in Nicaragua, the artists divided into groups. Each went to a different part of the country to paint: a town in the South, a coffee farm in the mountains, and a village in the war zone. In each case, members of the community participated in developing the murals, so that the artwork reflected the local reality rather than the views of the group members.

The Walls Say Revolution will be an autobiographical documentary. The filming was done in Nicaragua, as the events occurred. It will follow the journey and end with the group's return to Montréal and their self-reflections about how the experience affected them. The viewer will see the country through the eyes of Artifact.

Asals explained, "The film tells the story of Nicaragua through its people and the kind of society they have. It is a comparison between their society and ours. It shows what one can accomplish with art and politics."

The Walls Say Revolution is scheduled to be completed by 1990, but Artifact has only raised \$46,889 of its \$74,473 budget. When asked from where Artifact will receive the rest of the funds, Asals was evasive, saying only, "We are doing the rounds by applying to different places and for government funding." However, she seems confident that they will receive the fund-

ing necessary to complete the project on time. Artifact hasn't yet received any reply from the government, but Asals says she is not surprised since the process usually takes months. Since 1990 is only months away at this point, one would hope the funding comes through right away. The group went to Nicaragua in 1985.

Artifact hopes that when (and if) the film is completed, it will provide viewers with a different view of Nicaragua than the mainstream media have provided. However, they also claim the film will not be restricted to those specifically interested in arts or politics, but will appeal to a broader audience. Ultimately, they hope the film will lead people to participate in what's happening in their own society.

They explain that it was the example of the Nicaraguan people that inspired them to address issues concerning social and human rights locally. Montrealers can see some of Artifact's work in Montréal on the wall of *Librairie Alternative*, situated on St. Laurent Boulevard. As with the mural in Nicaragua, this mural was the result of consultation with the people involved. Some members of the group contributed to a smaller mural at *Galerie Fokus*. The group has completed seven murals in all, as well as several banners for various social rights groups. They participated in publicized events such as *Arts A La Rue*, a three-day political arts festival and *Artists for Tools for Peace*, a campaign to collect arts supplies for Nicaragua.

Art and Architecture

by Doug Thompson

Phyllis Lambert has a commitment to architecture, a vision for the urban landscape. She also has several hundred million dollars, and with some of that money she has established the Canadian Centre for Architecture (CCA). The CCA is both gallery and centre for architectural research; both museum, and a public doorway into the art of the form.

Lambert not only paid most of the \$60 million price tag for the centre, she also donated one of the world's largest private collections of architectural drawings, photographs and prints. It is with this dowry that she hopes to, "make a case for architecture."

It was with Shaughnessy House, an historic 19th century greystone, that Lambert and architect Peter Rose found the focus for their ambitions. Taking a preservationist stance on the City's planned demolition of the landmark, Lambert not only saved the building, but also found herself with an ideal site for her architecture centre. The subsequent restoration of Shaughnessy House and the building of the CCA on the site around it drew attention from the media as something to be proud of as a new, unique, Canadian institution.

Much of the praise was lavished on Lambert. Her blunt, acerbic style and ascetic appearance, as well as her background, (she is a member of the Bronfman family, a fact which she doesn't like to draw attention to), made her an interesting story.

In addition, the CCA complex itself provides a study in the architectural form—both as a medium of art, and as an essential part of urban landscapes. While

the exhibits at the CCA offer detailed views of the design of architecture, its expression and its creation, the accommodations which house these exhibits are hard to ignore.

"I'm interested in the idea of architecture as integration," Rose told the *Globe* when the CCA first opened, "Integration as opposed to buildings as autonomous things."

What was essential in the architects' approach was the integration of Shaughnessy House, traditional in form, with the more modern gallery building. Lambert and Rose solved this challenge by enveloping Shaughnessy House with the main gallery. The research wing and the auditorium flank the older building on either side, providing a substitution for the neighbours which once sided the house.

By using Trenton granite as an exterior, the color and texture of Shaughnessy House is echoed, while an aluminum cornice accentuates new versus old; modern materials versus the iron scrollwork of an older Montreal.

What is perhaps most unusual about the CCA exterior is the fact that it has no back entrance. On the southern exposure, Shaughnessy House faces Dorchester. Because the architects wanted to avoid traffic problems on this busy street, they put the main entrance at the 'back' of the complex.

Here, an almost institutional facade creates the problem of neighbourhood integration. A line through the center of this facing, echoing the 'party line' which separated the two units of Shaughnessy House, as well as the dualism of the entranceway and the library window, which repeat the two entrance focal points of the Dorchester home, provide

association with the past.

The CCA is a study in contrasts. Critics complaining of its use of materials, its use of light and grey limestone, iodized maple panels provide warmth and coolness, and intimations of yes-

Skylights, bays, and windows provide a hard shadow unequalled in museums. This is a gallery on a sunny day, over a long walk. Only in this way can a movement of light through the interplay of shadows and forms. The most striking interior is the front entrance, a central of glass and granite, wood, culminating in a large frame window.

The layout of the CCA is a study in the traditions of a villa, a series of rooms leading off a central hall. The architects went to make the gallery relaxed, there is no awe or grandeur, allow the exhibitions to speak for themselves. Yet by following the floorplan, they have avoided the small rooms with dead-ends.

The gallery provides a study of its relationship to the House—it can be glimpsed through narrow windows, going to be appreciated.

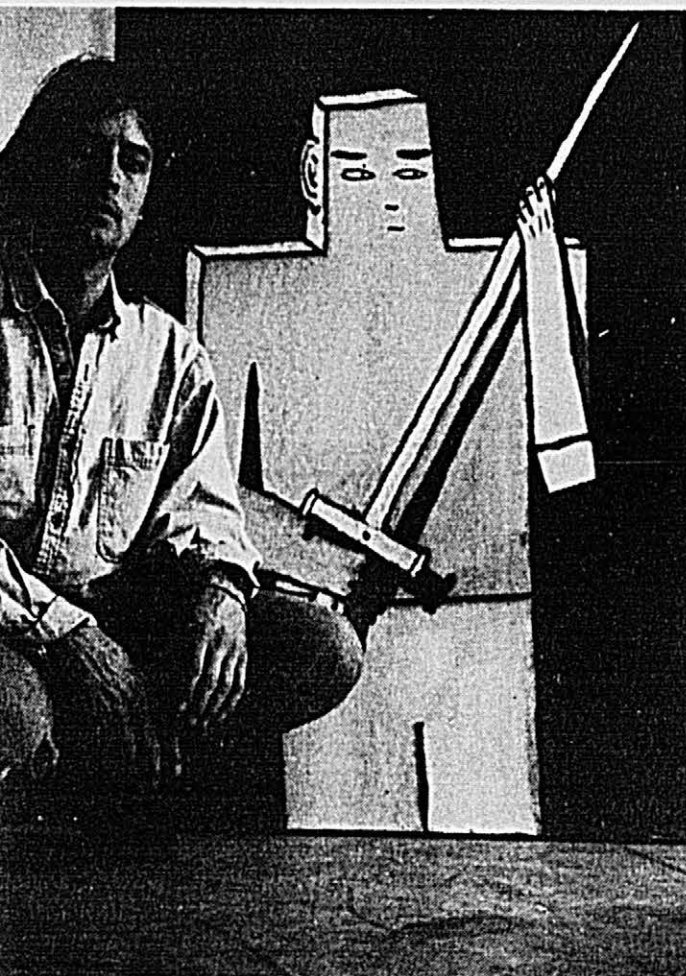
The Shaughnessy House, a completed renovation of a restaurant, and will provide a return to the city—a return to a gracious world. But if her way, the CCA will look back at a rich architectural tradition, also allow us to consider form, will open our eyes to us, and will lead us to a new version of the urban landscape, one offered by city planners.

The Canadian Centre for Architecture is located at 1920 Avenue du Parc, open to the public on Thursdays.



LIBRAIRIE
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Daily photo by Heidi Hollinger



Daily photo by Jennifer Cressey
Marok and one of his works

Simple soul wrapped in paint

by Jennifer Cressey

Wrapped in a patchwork of thick paint lies a simple soul that is part animal, part human, and part machine. It feels emotion, expresses discontent, and savours bitter ironies.

Montréal artist John F. Marok builds characters with blocks of eclectic colour, using paints and collected scraps. He refers to his characters as "robots," and yet they project something very human. Of course, all paradoxes are intentional, and every one of the works in his new exhibit speaks for itself. In both his paintings and sculptures, Marok's approach is fresh and playful. Youth and innocence are immediately striking since his works are as free of pretension as they are of the restrictions of Realism.

Marok contends that Realism is simply a distortion of the original form because it merely presents a hollow image. Instead, he finds the heart of the subject through a more "free" expression.

His subjects speak with a voice jaded by human experience, driven by animal desires. The human mind becomes the arena, our knack for manipulation. With the cold city-scape, his vibrant, abstract animal images, and the sculptures of found "junk", Marok expresses both fascination and alienation at our apparent need to leave human traces on our environment.

And also, the scars our self-created environment leaves on us is a constant theme. Marok decries the results of our mass-oriented society as mechanization and social codes. Rather than seeking controversy, Marok is content to present an apparently uncomplicated image filled with life and internal human conflicts, as well as the occasional sardonicism.

In the unseen communication between the artist and medium, Marok participates in a certain mystery, an enigma also present in his work. He not only offers his observations and insights through his work, but allows the paint and the paper, the piles of "junk" to

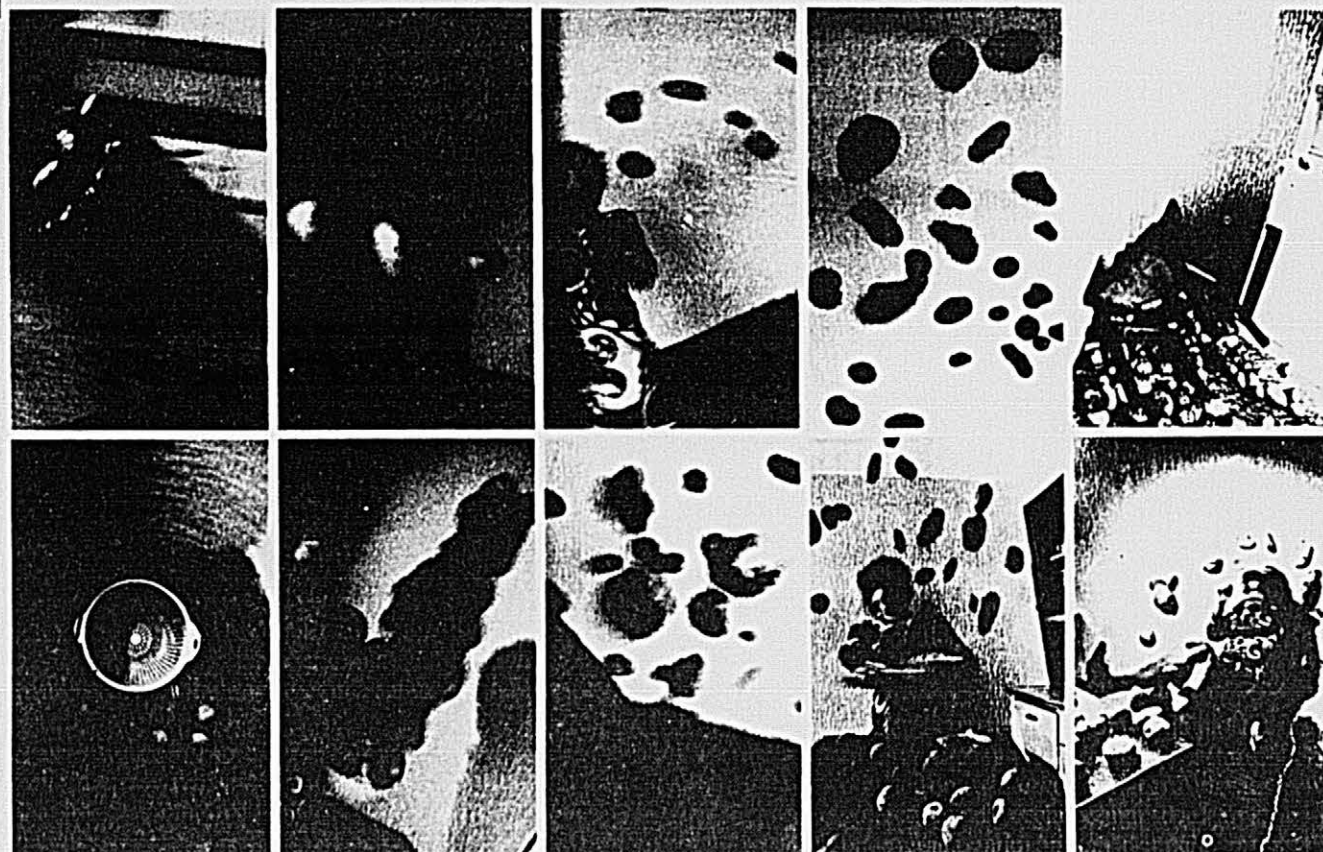
develop personalities and to embody them.

A metal scrap may be left for weeks before being transformed to a bird or warrior, or whatever image it eventually projects. This relationship between artist, medium, and subject allows for the element of chance that was so valued by the Dada artists of the late 1920s.

Ultimately, Marok is the one who provides the chance, the opportunity for colours to play off each other. Hard forms must soften or fight to maintain their hardness. Marok is the one who chooses to concentrate on the conflict between vulnerability and manipulation in our modern world.

Because, as he states, "Eventually it's all about one thing, isn't it? People controlling nature, people controlling themselves—the position of power we all assume."

John F. Marok's exhibition, *New Work*, is opening tonight, 19h-22h at Dan Delaney's Artlender's Gallery, 318 Victoria Avenue, Westmount, (484-4691), and runs until September 28.



Blume's Küchenkoller

hibit's size does not discourage those without three days to spare; the exhibit is basically four sections, sections that allow viewers to absorb the artwork at their own pace but still see most of it before succumbing to "museum fatigue." Blickpunkte's final saving grace is its universal appeal—you don't have to be an expert to appreciate this art.

The idea of the exhibit is to show different German artists' Blickpunkte, or point of view. The uniting artist is Joseph Beuys, who died in 1986, called one of the greatest artists of the 20th century. His work, as many of the other artists', reflects an intense concern for the environment. His *Halbzeit* or installations, document through photography his successful campaign to rip up a concrete lot and symbolically plant a tree. Indeed, West Germans overall show a high concern for their environment; witness the Black Forest's dilemma and the strong support of the Green party. Beuys, though, might be called eccentric: once, his head covered with honey and gold leaf, he shut himself up in an art gallery to

explain pictures to a dead hare. However, his work shows a belief in affirmative action and that individually we can make a difference. His other work at Blickpunkte, mainly two green chalkboards full of educational explanations of the world, show a view that is political and instructive. Unfortunately reading German is a prerequisite.

Bernd and Hilla Becher's *15 Towers* is self-explanatory: 15 photographs of ancient mining towers lying unused. They represent Germany's past, but on reflection, a Germany that lives on in many people's minds as what Germany is today. If Blickpunkte is modern Germany, though, then this dated stereotype should be messily dispelled; right next to *15 Towers* is Anna and Bernhard Blume's *Kuchenkoller*, an unnerving, out-of-focus montage of animated potatoes assaulting a blurred elderly woman. Though humorous, it contains a menacing undertone that subsists after the laughter dies down.

Some other unnerving pieces include Schütte's *The School* and Ruthenbeck's two disturbing pieces that play with space, form, balance and light.

Imi Knoebel's *DDR* uses a simple natural wood wall with several crossed pieces of wood protruding from behind to create an unaggressive display that gives a simple interpretation of East Germany (DDR), and the viewer is ultimately curious of what lies behind "the wall."

Pieces by Merz and Metzel are also of interest. The former's *S.P.Q.R.* though obscure, is soothing in its use of dark wood panelling and deep, smooth blue in the window panels. Metzel's *Intelligence Service/A.M.T.*, a massive computer bank that has been "ravaged," is a headstrong satire that when closely examined should succeed in creating some response in the viewer.

However, the best pieces in the exhibition are by far Odenbach's *Vogel frisst oder stirbt*, Vom Bruch's *Turgenjew* and Dorboven's *Ausichten <82>*. *Vogel frisst oder stirbt* is a two-screen video installa-

continued on page 12

Blickpunkte's animated potatoes

by Derek Webster

Fasten your seatbelt! This article's accelerating into the fantastic world of modern German art, presently in Montréal as the Blickpunkte exhibit. And leave behind naive notions of modern art as post-party regurgitation or reconstructed construction sites. . . . Blickpunkte is like nothing you've seen before.

Of course, getting there is a problem—the musée d'art contemporain is on the Cité du Havre, down the Bonaventure Highway past the Old Port.

But should you make it, be prepared for drawings, paintings, installations, photography and video that will convince any sceptics of the excellence of modern art.

Blickpunkte is successful for various reasons. Almost all the pieces shown are initially attractive—very few leave the viewer with the exasperated question, "What the hell's this?" Also, the ex-

st. in light and texture the building's cathedral foyer, form. The use of aluminum and counterpoints of spare modernism teryear's lush de-

and large picture many of light and most modern build- best visited on a period of time. visitor appreciate through the rooms, dows with solid ing feature of the ance hall—a cathed- te, aluminum and a stairway leading w.

CCA follows the design—small, inti- of a main foyer. o great length. To ng and accessible- leur; they prefer to to provide illumi- owing this 'villa' also created a maze fewer focal points

sample reminders to Shaughnessy psed through bays constantly beg- and evaluated.

House is nearly s. It will house a provide an escape to an older, more Lambert has things ill not only point ural legacy, it will er the future of the es to the art around a more compelling andscape than theanners and politi-

ntre for Architec- Baile and is free to ys.



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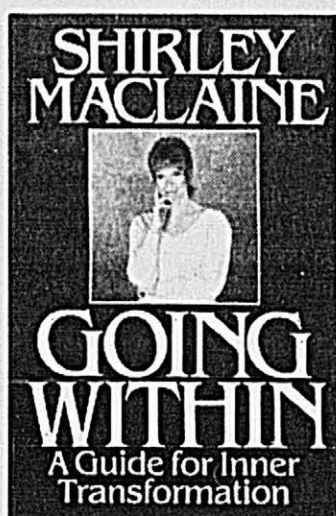
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POP eats big mac POP

by Boris Shedov

Attempting to cash in on the trend to bad-mouth popular music, *Pop Will Eat Itself* is on the forefront of those innovating a new sort of underground chic.

This is one of the most interesting bands of the late 1980s. This Friday September 22 they make their first Montréal appearance at Les Foufounes Electriques. PWEI come from England's "Black Country," or The Midlands and were originally signed to Chapter 22 records — an independent record company.

Now they're touring North America supporting their latest LP *This is the Day, this is the hour, this is this*. With a sound that puts them squarely between the Sex Pistols and techno-acid house (a strange place, indeed) they've propelled to the forefront of the British music scene.

They have had success with records such as *Beaver Patrol*, and

Love Missile F1-11, a Sique Sique Sputnik cover. Their first album, *Box Frenzy*, which includes these songs saw the band clearly progressing from their punk roots, and perfectly embarrassing "The New Technology" in music.

This album was followed by the ballad — "There is No Love Between Us" — and the amazing — "DEF Con 1." Def Con 1 is Defence Condition 1 — the last stage of preparation before pressing that red nuclear button. They tackle the Super-Power conflict very humorously by singing about Big Macs.

This record was released after the Band returned from a performing in the USSR, making them the first independent Band to do so. Check out "Can U Dig It", their brand new LP, and their first Canadian 12" release. A group not dismissed, this Friday September 22 on stage at The Foufounes Electriques. As *Pop Will Eat Itself* say, "We Like to Play For Fun and For Money"



POP WILL EAT ITSELF

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11 12 13 14	— 10 11 12	6 7 8 9 —	— — — —
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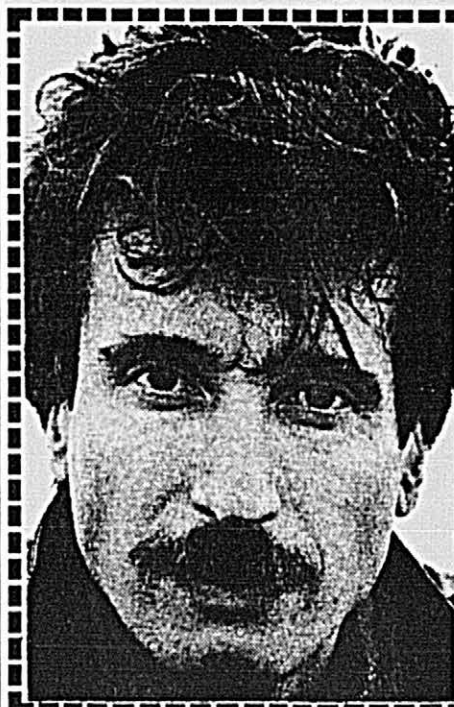
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3437 PEEL

(BASEMENT AND FIRST FLOOR)

continued from page 9

tion. At first, the installation is confusing for each screen is split down its respective middle. Different images appear in each split, making effectively four screens to regard. On the large screen is the inspiration for the title—a mass cock-fight—but in such an extreme close-up that one can discern only feathers and menacing movement. Throughout this scene, the soundtrack plays back the hyper cocks' panicked clucking...but then things quickly change. The video is now run in slow motion and the animal

hysteria fades into a soothing opera. This powerful juxtaposition reveals how easily video and film can be manipulated to create a desired effect—and echoes of Nazi film propaganda are brought to mind.

But this is only half the installation! The facing screen shows famous faces from German and then world history (Bismarck, J.F.K.) while in its split, human violence and war images move independently. The aural accompaniment includes a young girl chanting innocently. And when one considers the

carefully timed interaction of both screens, the entire piece is a sensory overload that disturbs all concentrating viewers.

Klaus Vom Bruch's *Turgenjew* is yet another installation that uses video to unbalance the viewer. Three television screens are set off-balance on the floor while a different man's face looks out of each one. The play with light on their faces, their macabre, surreal expressions and the total lack of sound, even while one talks, all add up to an alienating,

sinister and almost frightening effect upon the viewer. And when one considers the three satellite disks facing the screens, the suspicion that these men are being controlled by senseless ahuman machines is incredible indeed.

The third extraordinary installation makes use of repetition ad nauseum to astound all who encounter it. Around the walls, an old black and white print of a youthful German sailor sits above an attractive painting of a 19th century passenger steamship, while below these lies the sailor's weekly log. Yet the log is strange: upon closer inspection, one sees that every line is filled by the same meaningless scribble, and the same is on every log. Repetition creating meaninglessness on such a level is, well, a sight to behold.

Overall, Blickpunkte is a definitely German multidisciplinary event that must be encountered to be appreciated. Of course, as with all art, concentration, engagement and an open mind are needed to get beyond the superficial attraction of the artists' work. This requires patience, and therefore time. But you could do a lot worse than than marvel at animated potatoes.

Blickpunkte will be on display until February. It is co-produced by the Goethe Institute, which will feature additional films and displays.



Bruch's Turgenjew Sailor

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CLUBS - hurry up and register!

Chief Returning Officer

Eric Brian Steinman

MICHAEL DOUGLAS

An American Cop
 in Japan.
 Their country.
 Their laws.
 Their game.
 His rules.

**STARTS FRIDAY,
 SEPTEMBER 22nd.**

BLACK RAIN

PARAMOUNT PICTURES PRESENTS A JAFFE LANSING PRODUCTION IN ASSOCIATION WITH MICHAEL DOUGLAS A RIDLEY SCOTT FILM
 MICHAEL DOUGLAS BLACK RAIN ANDY GARCIA KEN TAKAKURA KATE CAPSHAW MUSIC BY HANS ZIMMER EXECUTIVE PRODUCERS CRAIG BOLOTIN AND JULIE KIRKHAM
 WRITTEN BY CRAIG BOLOTIN & WARREN LEWIS PRODUCED BY STANLEY R. JAFFE AND SHERRY LANSING DIRECTED BY RIDLEY SCOTT
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Thanks to CJFM for a great presentation

McGill

Sir Michael Atiyah

**New Ideas in
 Geometry and Physics**

Geometrical and topological techniques are central in modern theories of fundamental forces. These theories in turn have led to surprising new insights into the traditional study of knots. These ideas will be surveyed in a non-technical manner.

Tuesday, 26 September 1989 8:00 p.m.
 Room 132, Leacock Building
 McGill University

The public is welcome

This lecture has been made possible by a grant from the Beatty Memorial Lectures Committee.

Casting Evil Spirits

by Eleanor Brown
Reprinted from *The Link*

The can advertised as the Silver Bullet could soon be stocked in Concordia University bars.

Student council co-president Melodie Sullivan boosted the spirits of anti-Coors bear drinkers Thursday when she announced that a motion to ban the brew from campus pubs will be brought forward next week.

The council's executive board overturned a three-year Coors boycott by a 7-3 vote in August.

"In good faith, we're making the assumption that the board was not intentionally trying to slip one past us (this summer)," said Con-

cordia Women's Collective member Charlene Nero. The club has gathered some 600 signatures in a petition calling for the re-instatement of the ban.

Nero said if all else fails the next step is encouraging students to hit the council's pocketbook by drinking off campus. And activists are now also collecting the 500 names needed to call a binding referendum on the boycott.

The Coors family is perhaps best known for co-founding and funding the American right-wing think tank The Heritage Foundation.

Following the election of President Ronald Reagan in 1980 the foundation released its "Mandate

for Leadership... A Blueprint for a Conservative Government." It recommended gutting the U.S. National Labour Relations Board, eliminating workplace health and safety protections, abolishing minimum wage, cutting social services, destroying the Environmental Protection Agency, increased arms spending, overthrowing the Nicaraguan government and propping up the whites-only South African regime.

The company was twice convicted of racist hiring procedures and is notorious for its union-busting activities and interference in the private lives of its employees (see sidebar).

In a 1984 speech, William Coors told minority business owners that blacks "lack the intellectual capacity to succeed, and it's taking them down the tubes... One of the best things they (slave traders) did for you is to drag your ancestors over here in chains."

Molson brews Coors in Canada and sent regional sales manager Hugh Bray to the August council meeting. Bray argued the Coors company has changed under the continued on page 14

KKK met on Coors property

- In the 1920s, the Ku Klux Klan held meetings and cross-burning ceremonies on the Coors brewery property in Golden, Colorado with the permission of family patriarch Adolph;

- Chicano groups first called for a boycott of Coors products in 1966 over racist hiring policies;

- Soon afterwards, Coors donated a helicopter to the Denver Police Department. It was used to patrol the city's Chicano barrios and black neighbourhoods;

- Distributors have historically been forced to sign contracts binding them to use scabs in the event of strikes;

- From 1967 to '72, Joseph Coors was a regent at the University of Colorado, where he fought distribution of birth control information and opposed the existence of black and Mexican student groups. When the student newspaper criticized his views, Joseph funded another;

- Joseph Coors supported the presidential candidacy of Ronald Reagan for over two decades and was rewarded with a spot in Reagan's kitchen cabinet — a group of millionaire advisors;

- In 1970 the Colorado Civil Rights Commission found the company guilty of racial discrimination;

- The shenanigans of former Coors attorney Irwin Lenten assured the elimination of load limits from contracts, making driving more hazardous for truckers;

- In 1973, Joseph Coors and Paul Weyrich established The Heritage Foundation. The right-wing think tank's mandate included knocking down government regulations which interfered with business profit-making, cutting back programs to the needy, revoking affirmative action and abolishing the minimum wage;

- Coors bankrolled the campaign of Ann Burford (or Gorsuch) for the Colorado State Legislature in the early 1970s. Once in, she helped revoke hazardous waste regulations. (Reagan later rewarded Burford with the directorship of the Environmental Protection Agency. She was forced to resign over allegations the agency was playing politics with hazardous waste);

- Coors has destroyed 19 of its workers' unions in the past 20 years;

- In 1977 workers went on strike over lie detector tests and the search and seizure of employees' personal effects by the Coors' private police force. The local was decertified 18 months later in a vote in which strikers were disenfranchised;

- That same year Coors settled a racial discrimination suit with the U.S. Equal Employment Opportunity Commission. The company paid thousands of dollars in back pay and was forced to rehire several workers;

- Coors also founded the Mountain States Legal Foundation, a pro-nuclear group representing companies suing to mine or log wilderness areas;

- Coors opposed the Equal Rights Amendment, which would have entrenched the rights of women in the American constitution;

- Coors contributed heavily to campaigns which brought about the defeat of bottle recycling legislation;

- The family also regularly contributes money to the recently disbanded Moral Majority, the right-wing John Birch Society, and senators opposing black studies programs and affirmative action;

- During the U.S. government hearings into the actions of former Marine Oliver North, Joseph Coors testified that he had illegally funnelled money to the American-backed Nicaraguan contra guerrillas.

—from the California-based Can Coors Committee

Radio refuses to run anti-beer ad

A Canadian union is calling for a Coors boycott for different reasons.

The corporate merger of Molson and Carling O'Keefe breweries will cost 1,400 jobs and seven plant closures in the next two years. The newly-created supercompany Molson Breweries has offered a severance package for employees who leave, but the National Union of Provincial Government Employees (NUPGE) says workers should be transferred to the remaining plants which will be expanding production.

The labour group is urging consumers to switch to brands Molson doesn't brew.

But a campaign to publicize the boycott in Ontario ran into a snag this summer when radio stations refused to run the spot.

Union officials say broadcasters are afraid of losing advertising revenues.

About 10 stations said no to the ad, claiming to be leery of the phrase "screw the severance", or saying they were worried about possible legal problems.

Here's the ad:

Raucous game show music. Applause.

HOST: Hello, hello. Welcome to another episode of *You Bet Your Life*: The show that makes us face real-life situations — whether we like it or not... Today's contestant is Molson Toronto Brewery worker Wayne Workman.

WAYNE: Hi.

HOST: His lovely wife Gwen, and their boy Billy.

GWEN: Hello.

HOST: Today's skill-testing question is: What is more important to Molson Breweries? Is it recycling beer bottles or recycling beer workers?

Buzzer.

HOST: Sorry. Time's up. The answer is... beer bottles!

WAYNE: But I've worked for them for years...

HOST: Sorry.

GWEN: We need both our salaries to make ends meet.

HOST: Too bad. Besides, the severance will tide you over.

WAYNE: Screw the severance. I want work. I need work. How'm I s'posed to live without work? They've got lots of work. Why don't they give me one of those other jobs...

Fades.

ANNOUNCER: Molson workers only want what they already had — a job. No handouts, buyouts or payoffs. Just a job. Support the Molson workers. Don't buy Molsons, Coors, Fosters or Miller beers. Help us make Molson recycle beer workers — not just beer bottles...

Paid for by Local 304 Brewery Workers

Where your vision will shape a country

The Public Service of Canada is currently recruiting high-calibre university graduates with initiative, creativity and ideas for the future.

Looking for a challenge and a rewarding career? Positions will be available next spring in audit, finance, engineering, computer sciences, statistics, economics, sociology, psychology, criminology, social work, nursing, commerce, administration, as well as in the foreign service.

To find out more, pick up a copy of our information kit from the student placement office on your campus.

Act now! Applications for audit and financial officer positions in the Office of the Auditor General and the Office of the Comptroller General must be received by September 29, 1989.

For all other positions, applications must be received by October 13, 1989.

Public Service Commission of Canada / Commission de la fonction publique du Canada

Concordia cans Coors

continued from page 13

leadership of the new "young and progressive" generation, adding that the American company no longer engages in discriminatory practices.

"The beliefs and personal activities of Coors family members are not monitored or directed by the Coors company, as they would not be for any other employees of the firm," a Molson brief stated.

"The Adolph Coors company's support of groups and associations is well-defined and documented, and excludes those of a discriminatory and political nature."

But Nero says the distinction between the company and the family is fabricated.

"They say they're changing a lot of their policies on paper — they admit Coors did that stuff 10

years ago," she said. "But our point is the position of the Coors family. They have not changed their political positions."

Nero says donations to extreme right-wing causes which used to come from the company are now being made by individual family members. "It's the same money," said Nero.

continued from page 7

flick.

Aunts & Uncles: Fun, but a little sleepy. Vignettes of family life. By Paul Driessen of Holland, nine minutes.

Family Dog: Thesis: humans are scum. Amusing, produced by Steven Spielberg (so what). By Brad Bird & Tim Burton of USA, 8 minutes.

The Housekeeper: Fairly boring peace done in a 'Professor' (the dog and boy segment on the various mutant strains of the Bullwinkle Show) manner. Time Travel and revenge. Ian Gooding, Doug Walker of the USA, six minutes.

The Hill Farm: A pleasant little tale of the simple life. Grand prize winner of Animated film Annecy, France '89, Youth and Sport Prize, prize for short film, special prize from the ministry of agriculture and forestry, British Academy award winner and current oscar hopeful. Mark Baker of England, 18 min.

Crushed World: Paper maché animation. Slightly disturbing story of freedom and lack thereof. Grand prize winner at Annecy 1987. Boyo Kanev of Bulgaria, seven min.

Tower of Babel: Life, never ending, always bending - or in this case, falling. Interesting, zero on the humor quotient scale. Rastko Ciric of Yugoslavia, four minutes and 36 seconds.

Feet of Song: Pure art, almost no crude entertainment value whatsoever (for us plebes who expect good times for 6 bucks). Erica Russell of England, six minutes.

Winter: Suburban snow hell for the young 'uns. Amusing. Pete Doctor of the USA, two minutes.

The Crow and the Canary: Well drawn, white middle class morality tale, semi-amusing (and that's being generous). Not surprisingly won an educational award—silver apple at the National Educational Film Festival in that mecca of progres-

sive thinking Oakland, California. Arnie Lipsey of Canada, six minutes, 30 seconds.

Primiti Too Taa: Hailed by fellow animators as experimental. Watch totally uninteresting, but



somewhat inventive typewritten words fly across your screen in synchro with a phoneme-based poem. (I think my mom's calling me....) Ed Ackermann and Colin Morton of Canada (yes there are quite a few Canajuns), 3 minutes.

Negative Man: Much more boring than what might be expected based on the flyer. Possible future substitute for valium. Cathy Joritz of the USA, 2 minutes 30 seconds.

Knick Knack: Very good, amusing, computer animated, worth watching tale of a snowman's lust. Aces. John Lassister of the USA, 3 minutes, 30 seconds.

How to Kiss: Amusing, but too little, too late. Bill Plympton of the USA, 6 minutes, 20 seconds.

Just a Cartoon: Oh boy! a real made in Montreal 'toon. Wow, with Bowser and Blue too! Cartoon goof falls in love with 'real' woman. The NFB has produced worse. John Minnis of Canada, six minutes 20 seconds.

In and Out: Life and death and reincarnation. You know, that circular thing. Oh yeah, since I haven't mentioned it lately, decently drawn. Alison Snowden & David Fine of Canada (read: NFB in Montreal), nine minutes.

Tin Toy: Current academy award winner, computer animated tale of baby terror. John Lassister of the USA, five minutes.

It's all happening at the Rialto, 5723 Park Ave. (cr. Bernard) \$6, playing various times from Friday, September 22 to Thursday October 5. And remember, don't throw your garbage on the floors, use a trash-can.

WE PUT THE BYTE INTO PERSONAL COMPUTER PRICES!

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Also available:

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METRO-GOLDWYN-MAYER presents "A DRY WHITE SEASON" A PAULA WEINSTEIN Production DONALD SUTHERLAND JANET SUTZMAN
JURGEN PROCHNOW ZAZA BIRNBAUM SUSAN SARANDON MARLON BRANDO Music by DAVE GRUSIN Executive Producer TIM HAMPTON Based on the book by ANDRÉ BRINK
Screenplay by COLIN WELAND and EUGEN PALCY Produced by PAULA WEINSTEIN Directed by EUGEN PALCY

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IN SELECTED THEATRES



Starts Friday, September 22,
at a Famous Players Theatre Near You.

14 ans (Indicatif)

McGill

In honor of its 25th anniversary

**The School of Human Communication Disorders
McGill University**

is pleased to sponsor a presentation by

Katherine Harris

Distinguished Professor
Speech and Hearing Science
City University of NY and Haskins Laboratories

**The Movement Towards Integration:
Communication Research for the
Next Twenty-Five Years**

Saturday, 23 September 1989 15:30
Room 504, Charles F. Martin Amphitheatre
McIntyre Medical Building
3655 Drummond Street, Montreal

The public is welcome

This lecture has been made possible by a grant from
the Beatty Memorial Lectures Committee.

CLASSIFIEDS

Ads may be placed through the *Daily* business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The *Daily* assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The *Daily* reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

Room in gorgeous upper 2 floors of Westmount Mansion. Furnished or not, very spacious, \$325 per month, heated. Call now! 934-0931.

Spacious condo facing McGill University. 2 Bedrooms, 1650 square feet, 900 Sherbrooke O. Josée 354-6240, 255-6880.

Roommate looking for someone to share 4 1/2. \$330 per month, includes heat & water. Lincoln & St. Mathew. 12 min walk to McGill. Big Bright, Balcony, Fireplace. 939-9641.

Roommate (female, non-smoker) wanted to share large 3 1/2 near Guy metro. Wood floors, clean, balcony. \$332/month, includes everything. Call 939-0675.

Seeking roommate to share large 6 1/2 with 2 females on Sherbrooke/Atwater. \$290/month approx. Heat included. Call 939-5906.

Seeking roommate to share spacious, sunny 5 1/2 near Guy Metro & buses. Non-smoker preferred. \$265/month. 939-9516.

Roommate Wanted: 4 1/2 on Bishop St. \$325 own room, female preferred, bright, clean, freshly painted, mostly furnished, call Pam 982-3744.

5237 Parc ave/Laurier 900 to 1900 square feet, new, concrete 9.00 s.f., for office or commerce 271-6425.

343 MOVERS

Closed van. Will transport you and/or your goods safely. Long Distance and Local. Cheap Rates. Steve: 340-9470.

Large Econoline Van - for moving local & long distance. Reliable with reasonable rates. Alex, 324-3794.

350 - JOBS

Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021

Peel Street (Peel Metro). 849-2828. (Student Discounts).

Students/Mothers. Part/full time. National telephone survey work from central downtown office, near Metro. Will train. \$5.50 per hour + incentives. Advancement possible. Mr. Howard, 393-8888.

352 - HELP WANTED

Tutors are needed for Montreal High Schools. If you feel you are qualified to tutor any High School subject, contact Richard at 688-5254. Tutors are paid \$11 - \$15 per hour.

Babysitter needed, for girl 3 1/2 in DDo Westpark area. Weekdays for a total of six to nine hours of time. Flexible. Call evenings 683-7022.

Mature mother's helper wanted for Florida vacation. December 14, 1989 - Jan. 8, 1990. If interested, please call Eudyn: 747-9476.

Guitar Teacher wanted for popular West End music school. Fluent in French. Able to teach classical and rock. Part-time afternoons, evenings, Saturday. Immediate 481-5250.

354 - TYPING SERVICES

Success to all students. Theses, Term papers, Resumes, Translations, Editing, 20 years of experience. 7 days a week. \$1.50 double spaced. IBM. On McGill campus, Peel St., CALL Paulette Vigneault 288-9638.

Term papers, resumes, fast and efficient. 7 days a week Translation, Editing. \$1.50/double spaced. On Campus. Call Roxanne. 288-0016.

One-Day-Service. B Commerce background. Editing if required. Skilled with words. Excellent presentation. Improved mark guaranteed. Electronic Memorywriter. Academic papers, C.V.'s, Theses. 340-9470.

Word Processing - WordPerfect - Assignments, Term Papers, theses, resumes. Letter quality print. \$1.75/page. Pick-up and delivery available. Alan at 289-9518.

Word Processing with WordPerfect, letter quality printing. Top-notch work done by professional secretary. Call Eileen at 485-1056 or leave message. Fax available.

Word processing: Papers, theses, reports & more. Fast, accurate, cheap. Near Vendome Metro; call Eileen until 21h00 at 483-3600.

358 SERVICES OFFERED

TeeShirts, sweat shirts printed to your specifications. Jobs done quickly, best prices. Call 521-2575.

Graduate Information Workshop: Discussor includes selection of graduate program, references, resumes and applications. Monday, October 2 from 12:00-1:30. Call 398-3601 to sign up.

Test Anxiety Group now forming at McGill Counselling Service. 6 weekly sessions to help you relax and concentrate on exams. Phone 398-3601 now! Assertiveness Training Workshop: 5 sessions starting Thursday,

October 12 from 1:00 to 2:30. Sign up at the Counselling Service - Powell Bldg. or Phone 398-3601.

Study Skills Workshops for first year students; Time Management; effective note-taking; reading textbooks. Tuesday, Sept. 26, 12-2pm. Wednesday, Sept. 27, 1-3pm. Sign-up at the Counselling Service 398-3601.

Public Speaking Groups forming at McGill Counselling Service. Freeze up when you want to participate in class? Got "seminar presentation jitters"? Phone 398-3601 now!

Willing females and males needed for student haircuts. Supervised by professionals. Tuesdays, 5p.m. for cuts \$10, 5p.m. for technical work, \$12 tints only, \$18 perms & highlights. Estetica 2175 Crescent. For appointments 849-9231.

A-1 Essay Help. Professional writer, accredited teacher, Social Sciences Graduate will research and revise your essays, reports and theses. Five years of experience. Tutoring, research, editing. Minutes from Campus. Call James 281-7985.

361 ARTICLES FOR SALE

A-1 Garage Sale held at Roslyn school, Westmount Ave. and Roslyn Ave., Saturday, Sept. 23rd, 10am - 4pm. Accumulated from over 100 fine homes. All proceeds go to Just for Kids foundation, The Montreal Childrens Hospital, Toys, Infant equipment, sporting goods, clothes, shoes, new & used, antiques and lots, lots more. If rain, will be held indoors.

Sun, Surf, & Sand in ... Acapulco, Cartagena, Costa Rica, Puerto La Cruz or San Andreas: For two weeks starting at \$609.00 Best Prices! For more info please call Jeff/John at 671-6395 or Jacques at 465-0234 from 9am - 9pm.

Couch and 2 chairs. \$100 - Call 282-0330.

Moving Sale: Close to McGill. Household items and furniture (futon, lights, linens, dishes). Call and Come Visit. Prices negotiable. Telephone 284-4884

Apple 2+ computer with 64K, language card, monitor, disk drive, grapple & printer card, several word processors and original copies with manuals, games. Call evenings, 684-3202.

FOR SALE, 1 Fridge \$200, 1 Stove \$150 or you can have them both for \$300! Phone 848-0159.

One dresser \$18, one dressing mirror \$15, one bright Chrome hanging Lamp \$8. o.b.o. Call 341-0314 in eves before 12:00.

Good Used Bicycles. 3713 St. Lawrence Blvd. (second floor) Mon - Sat 10am - 6pm. Phone 286-4856.

EXXA Military Surplus - Sale army pants \$20.00 Combat Boots \$40.00, parade boots \$29.00 (better than Dr. Martins!!) 550 President Kennedy, Metro McGill. Great Prices!!!

367 CARS FOR SALE

1987 Ford Mustang-LX, 5 speed; 2.3H, white.

66 000 km, warranty can be transferred, fully equipped, \$7,800 - Nadine: 382-3063 after 6h00.

372 LOST & FOUND

Lost a souvenir from father. A 18K gold Parker Roller Pen on Monday, September 11. If found please phone Vincent, 982-3789.

Lost: a book about the philosophy of John Dee. Needed for thesis. Small Reward. Contact Dave at 284-7641.

Lost in Union: silver pin in shape of crowd of people. Sentimental Value. Reward - Call 289-8769.

374 - PERSONALS

Not just for problems! We have information on campus activities, student groups, health, drugs, birth control. Call McGill for information, conversation or referral, 7 nights a week. 9pm - 3am everynight at 398-6246.

Frosty says...

"Did you ever stop to think that modern christianity might actually be the real satanism and that the scam began centuries ago to suck in ignorant humans?"

Sally says...

"I worship worms, at least I know their slimy when I see them."

A young good-looking man seeks another good-looking young man first time experience. Photo, phone or Address to P.O. Box-C.P. 1504H H3H 2R2.

Want to help out with Campus Ministry? Join our Task Groups. September 22, 7 pm McGill Christian Fellowship meets at basement of Diocesan Theological College.

Would the genetics student with whom I discussed Le Carré, capitalism, and God, and to whom I lent my pen at registration please phone me? I'd like to continue the discussion 286-0206.

Torpy Valley Support Club seeks missing member Carol ph. 486-6247 (We lost your number mudwoman!!!)

HAPPY PRE-BIRTHDAY WENS. You're the greatest and most special person in my life. Love you. Happy 21st. Forever your guy, Phil.

383 LESSONS OFFERED.

Flute Lessons/Cours de flûte Traversière/For Beginners or advanced. Experienced Teacher. Appelez 388-5164.

385 NOTICES

Pondering the meaning of life? Need

information? Bored? Call McGill Nightline 398-6246, 7 days a week, 9 p.m. to 3 a.m. We're students talking to students. Anonymous and confidential.

Voulez-vous faire part de l'EUMC Séminaire de recherche au Maroc cet été? Pour plus d'information et pour obtenir une demande d'application, venez à notre réunion jeudi le 21 septembre, 16h30, Union 413.

McGill Ski Team: Dryland training Monday, Tuesday, Thursday, Friday. Molson Stadium on the track. 5 p.m. Experienced racers and advanced skiers wanted, 398-6826. General Meeting for all Wednesday Sept. 27 5:30 p.m., C.O.T.C. lounge, Currie Gym.

St. Martha's meets every Sunday 10:30 a.m. 3521 University. A group of students from many Christian backgrounds who meets for informal worship and fellowship. Rev. Roberta Clare, Presbyterian-United Church Chaplain, 398-4104.

Goalie needs for men's intramural ice hockey team. Decent team, experience of 2 or more years preferred. Call Chris at 489-9574 if interested.

Villa Sainte Marcelline. Une Réunion des Anciennes aura lieu le dimanche 24 septembre, de 15h00-18h00 à la villa. Nous vous attendons à cœur ouvert. Pour plus d'information: 488-2528.

Rotary Exchange Students. Missed the first party? Don't miss this one. Homecoming game and pre-party. 456 Pine # 400, 11:30 am, Sat. Sept. 23. B.Y.O.B. Wear RED! Staff: 286-0609.

387 VOLUNTEERS

Volunteers paid \$5/hour. Researchers are looking for native English speakers to participate in a reading experiment. Call Marian at 398-4924 for information.

389 MUSICIANS WANTED

Drummer Wanted to complete band playing originals only. Must have equipment and willing to be serious. Influences: SNFU, The Nils, Dag Nasty. Call Stéphane: 647-1774.

ATTENTION

LARGE quantities of Hotel Furniture consisting of beds, dressers, desks, lamps, carpets, etc. at Bargain Prices. Ask For Issie, Leaco Furniture Ltd. 100 Peel (corner Wellington).

932-9111

Glasses with Classes

SUPER SPECIALS

at Raouf Hakim

FREE
Frame 2 for 1

Buy a frame with prescription glasses and with the purchase of the second pair of glasses get the second frame FREE

FREE
Contact Lenses (Soft Daily)

with the purchase of a frame and prescription glasses at regular price

SOFT CONTACT LENSES

Daily Wear: \$99
Extended Wear: \$139
Tinted Lenses: \$169

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Eye examination available by optometrist



LEATHER JACKET DAYS

Thursday & Friday, September 21 & 22, 1989
10a.m to 4:00 p.m.

JACKETS Leather \$270.95
Melton/Leather \$185.95

50% deposit required

McGill 

BOOKSTORE
1001 Sherbrooke West • 398-3654

IMPORTANT NOTICE:

The McGill Registrar's Office has finally confirmed that classes on Monday September 25 are cancelled. The cancellation is to allow voters to participate in the Québec provincial election.

**McGILL
BLOOD
DRIVE**

GIVE BLOOD.

Show that you care.

In Canada, there is a need for over 5000 pints of blood per day.

The Western Region of Quebec alone requires 900 pints of blood per day.

One organ transplant can require up to 100 pints of blood.

When blood supplies fall below critical levels, all elective surgery is cancelled.

Sponsors who do care:

Labatt's Brewery
Swensen's Ice Cream
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Texas Instruments
Donald K. Donald
The Bagel Factory
OSM Hershey's
Le Château Champlain
Le Pavillon de l'Atlantique
Pizza Pizza The Keg
MacDoherty's Ice Cream
Ben's Deli
Centaur Theatre Co.

Sept. 25-Sept. 29

Union Ballroom

Mon. 10am-3pm
Tues. 10am-5pm
Wed. 10am-7:30pm
Thurs. 10am-7:30pm
Fri. 10am-5pm

 The Canadian Red Cross Society



NETWORK

Pathfinder's Alive

by Egg

Fomentors of the socialist revolution can be happy that Librairie Pathfinder, which both sells and publishes books, has just re-opened its doors after a brief closing and relocation.

According to Montréal volunteers Michel Dugré and Sylvie Charabin, the bookstore was in operation at its previous location on Papineau for some time before it took on the Pathfinder name.

"We were carrying mostly Pathfinder books previously," Charabin said, "we wanted to reflect the views that name gets across."

Forty-five Pathfinder bookstores across six countries form a world-wide network. Their main publishing house is in New York City, and they have locations in Sweden, England, Australia, and New Zealand. There are presently two in Canada, in Toronto and Montréal, and a third store in the works in Vancouver.

About three years ago, various stores carrying Pathfinder books decided to form a chain, adopting their publishing name.

Charabin said Pathfinder is often willing to print a few works in many different languages. Most of Pathfinder's 150 publications are in English; about 15 in Spanish; a few in French, Swedish and Icelandic, and one in Farsi.

"If they have the resources to print a piece, they are willing," Charabin

Pathfinder books have one thing in common: they are written about and by leaders of movements calling for social action and change. Topics covered range from world-wide labour struggle to local women's issues.

The Pathfinder company aims to provide original documents by revolutionary leaders. Many works are interviews with or speeches by persons like Fidel Castro, Ché Guevara, and Malcolm X—Pathfinder is the largest publisher of nine works by Malcolm X.

Limited advertising revenue forces Pathfinders to seek their

readers out, sometimes on the streets. As Charabin explained, "We are unique but at the same time like others in our chain in that we go out into the street to sell, and sometimes sell more outside the store than inside."

"We go to plant gates, subway stations, markets, even door-to-door. We want to go where the workers are, where there are young people and those who are thinking politically. We want to fight injustice and aim at the victims of society that have to fight for a better system."

The bookstore also houses the compiled documents of the Communist International Party under Lenin, an important part of the history of the socialist movement.

The bookstore also actively distributes *The Militant*, a weekly newspaper published in English in the United States. *The Militant's* offshoot paper *Le perspectivamundial* is published monthly in Spanish, and the *Lutte Ouvrière* is a French quarterly. *Lutte* is published in Canada and carries specialized articles following the labour movement here.

Theoretical works are also available at the bookstore. The *New Internationalist*, a theoretical Marxist magazine is also published by Pathfinder. To date, six editions have appeared in English and three in French.

Pathfinder tries to engage a university audience by setting up literature tables and by sponsoring lectures to tour the university circuit. For instance, Carlos Tablada, a Cuban economist, will be touring Canada to launch his new book after the international conference on Cuba in Halifax this November.

Pathfinder's present location is on 6566 St. Laurent. However, selections of their works may be found at other bookstores in Montréal: Coles, Paragraphe, Lexis, Prospero, Academic, and Liberation Books. Their official hours are Fridays 12h-19h and Saturday, 10h-17h, but an appointment may be made to see the store anytime by calling 273-2503.

INVITATION 89



OPEN HOUSE

PORTES OUVERTES

SEPTEMBER 22nd & 23rd

THE RAZORBACKS TOO MANY COOKS CINEMA V

Free outdoor concert on Lower Campus
Friday at 7 PM (rain or shine)

The Magic of Chemistry is a unique multi-media show. Join Dr. Ariel Fenster, Dr. Joseph Schwarcz and Dr. David Harpp on Fri. at 3:30 PM in Leacock 132 and Sat. at 2:30 PM in Olfo Maas 112.

MEDIA SHOWDOWN

What do the 1990's hold in store for television? Find out the answer to this and more when Moses Znaimer (Founder and Executive Producer of CITY TV, MUCHMUSIC, and MUSIQUEPLUS) and Elly Alboim (CBC Ottawa Bureau Chief) meet in a Media Showdown, Saturday at 2:00 PM in Leacock 132.

Dr. David Bird humorously confronts many of the problems city dwellers face in *The Urban Jungle* Saturday at 12:30 PM in Leacock 219.

Dr. David Harpp, at *The Air We Breathe*, explains how we can protect ourselves and the environment. Saturday at 11:00 AM in Leacock 219.

Choices is a debate on the very delicate issue of abortion. In order to make difficult and emotional decisions, it is important for Canadians to be informed. Join representatives from Montreal Pro-Life and the Quebec Coalition for the Right to Free and Accessible Abortion, Saturday at 4:00 PM in Leacock 132 as they bring to light our "choices".

THE McGARRIGLE SISTERS

Free outdoor concert on Lower Campus
Saturday at 8 PM (rain or shine)

Juvenile Crime is discussed by Professor Christopher Manfredi and representatives from Sun Youth and the MUC Police Force on Friday at 2:00 PM in Bronfman 151.

L'avenir de la société québécoise, une discussion bilingue avec les professeurs Pierre Anctil et Richard Janda qui explorera les changements culturels et sociologiques que vivent les Québécois francophones. C'est un rendez-vous vendredi à 16 heures au Pavillon Bronfman, pièce 151.

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